

# Index

- abolition
    - Act of 1807 63
    - commemoration of 63
  - Adorno, Theodor 114, 152
  - affect 6, 7, 8, 9, 11, 12, 41, 45, 46, 64, 68, 81, 117, 122, 140, 146, 148, 149, 150, 188, 204, 211–12
  - accuracy and 9, 134–53, 213
  - authenticity and 134–51
  - cognitive psychology and 6
  - discomfort 11–12, 41, 70, 73, 201
  - distance and 1, 7, 19, 81, 151
  - embodied experience and 3, 201
  - emotion and 7, 85, 201
  - empathy and experience and 182
  - history and 20, 85
  - identity and 84
  - immersion and 22, 59, 69, 117
  - museums and sites of historical tourism and 64, 69
  - music and 147–51
    - historical performance 146, 147–51
  - nostalgia 43, 45, 46, 88, 152–3
  - pain and 7, 8, 41–2, 212
  - sympathy and 8
- affective history 7, 8, 24
  - Agnew, Vanessa 7, 24, 26, 32, 150
  - American Indian Defense Association 169
  - American Revolutionary War 191, 193, 194, 196, 204, 207
  - anachronism 58, 91, 92
    - formal 91, 105
  - André, Major John 194–5, 196
  - animation 95
    - cartoon 47, 91, 94, 101–2
    - comic strip 98, 99, 103
    - The Charge of the Light Brigade*, animated sequences 99, 102
  - anthropology 14, 17, 160
  - ANZAC (Australian and New Zealand Army Corps) 53, 55, 57
  - Appleton, Jay 83
  - appropriation 2, 124–5, 160, 161
  - archaeology 3, 14
  - Aristotle 88, 184
  - Armada, Spanish 205
  - Arnold, Benedict 195
  - art 161
    - fine art 207–8, 210, 213–14
    - realism and 1, 207–8
  - Arts and Crafts Movement
    - Dolmetsch and 138, 140, 142
  - artwork 39
    - as event 42
    - unpredictability and 40, 41, 44
  - assimilation,
    - hybridity and 175–6
  - audience 2, 3, 11, 13, 23, 24, 48, 50, 53, 59, 73, 82, 85, 94, 120, 135, 143, 150, 151, 161–5, 170, 175, 176, 190, 192, 193, 204, 207, 208, 213
  - Austen, Jane 8
  - Australian Bicentenary (1988) 27, 55
  - authenticity 1, 2, 6, 8, 9, 10, 11, 13, 22, 46, 47, 50, 51–2, 53, 59, 61, 88, 91, 103, 117, 134, 135–6, 139, 140, 143, 145, 146, 148, 149, 150, 152, 175, 176, 182, 189, 190, 191, 193, 194
    - affect and 134–53, 156
    - anachronism and 58
    - audience and 60
    - Boas, Franz and 177
    - costume and 22, 52–3, 159–60, 162
    - creativity and 13
    - early music movement and 134–53
    - experience and 81
    - fakes and 47, 103, 108
    - film and 91, 117, 212
    - historical accuracy and 11, 23, 69, 121, 134–53, 202–3, 213
    - historical distance and 71, 147, 150–1

- historical music performance  
and 13, 134–53
- identity and 160
- Native North American and 160
- inauthenticity and 145, 146, 149
- listening and 150, 156
- reenactment and 50, 58,  
69, 194
- stereotype and 160, 176
- Authenticity Nazis 6, 52
- automata 94, 203, 210
- Bach, J.S. 136, 137, 148, 149
- Bakhtin, Mikhail 175–6
- Barker, Robert 204
- Barry, Judge Redmond 110, 117, 118
- Barthes, Roland, ‘reality effect’ 1
- Battle of Hastings 52
- Battle of Trafalgar 52, 200
- Battle of Vinegar Hill, reenactment  
of 9, 52, 54, 55, 56, 57, 58, 59
- battles, mock as reenactment 3,  
187–9, 192, 193, 208
- audience participation and 60, 188
- Baudrillard, Jean 2, 117, 125, 126, 206
- simulacrum and 6, 10, 117, 125,  
126, 206
- Beethoven, Ludwig van 13, 134,  
137, 151
- belonging
- colonialism and 21, 25, 28, 30, 34
- Berlant, Lauren 6
- Bhabha, Homi, colonial mimicry 162
- Bligh, William 51, 54
- Bloomsbury 13, 140
- Boal, Augusto and ‘spect-actors’ 9, 64
- Borges, J.L. Pierre Menard and textual  
realism 104–5
- Boswell, James, *Life of Johnson* 182
- Bourriaud, Nicolas, and relational  
aesthetics 13, 39, 48
- Bray, William, *Sketch of a Tour into  
Derbyshire and Yorkshire* 209
- Brecht, Berthold 9, 193
- British Museum 63, 139
- Burckhardt, Jacob 103
- Burgoyne, Colonel John 202,  
203, 207
- Burke, Edmund 192, 205, 209
- Calvino, Italo, *Il sentiero dei ridi di ragno* 84
- Carlyle, Thomas 5, 6
- Carr, E.H. 32
- cartoons 91, 94
- censorship 10, 115
- bushranging and 118–19
- Kelly films and 10, 115,  
118–19, 130
- New South Wales Theatre and  
Public Halls Act (1908) 119
- Cervantes, *Don Quixote* 104–5
- CGI (Computer-Generated  
Imaging) 2, 4
- Chaplin, Charlie 6
- chivalry 183, 186, 187, 189, 193, 195
- Chopin, Frederic 134, 137
- Civil War 8, 9, 10–11, 12, 50, 51, 52,  
58, 72, 73, 197
- Everybody Loves Raymond* and 10–11
- Family Guy* and 10
- South Park* and 9, 10
- reenactment of 8, 9, 12, 50, 51,  
52, 58, 197
- Clark, Manning 56
- Clendinnen, Inga 122
- Coetzee J.M., *Elizabeth Costello* 8
- Coleridge, Samuel Taylor 1, 213
- Collingwood, R.G. 5, 8, 12–13,  
122–23, 127, 134, 136, 137,  
138, 147–8, 151, 153
- archaeology and 3, 4
- Autobiography* 153
- crime fiction and 123
- early formulation of  
reenactment 136
- historical reenactment 3, 5,  
11–12, 122–3, 127
- music and 12, 134, 136–7, 151
- imaginative hearing 137, 151
- performance and historical  
distance 137, 147–8
- reenactment and 11–12, 134,  
136, 137, 154
- Outlines of a Philosophy of History*  
(1928) 136, 141
- The Idea of History* 136
- Collingwood, W.G. 138
- colonial history 20, 21, 24, 29
- dispossession 21, 27, 29–30

- Colonial Williamsburg, slavery and tourism 73
- colonialism 10, 18–35, 54, 159, 162, 170
- belonging and 21, 25, 28, 30, 34
- ceremony and 7, 169–70
- commemoration 169–70
- Gilroy, Paul 24
- computer gamers 4
- Connerton, Paul 7, 9
- Cook, James 62
- costume 3, 11, 13, 14, 20, 22–3, 45, 50, 52, 53, 60, 72, 116, 141, 144, 145, 159–60, 162, 165–8, 172–3, 175, 194
- Arnold Dolmetsch and 141, 144, 145
- authenticity and 3, 52–3, 145, 159–60
- inauthentic 160, 162
- Native North American 14, 159–60, 165–8, 171, 172–3
- period clothing 13, 20, 22–3
- props 60
- theatrical 160
- counterfactual history 31–2, 38, 180
- Coxheath, Loutherbourog's mechanical recreation of 204–5, 207, 208
- crime reconstruction 123
- media and 124
- problems with 124–5
- technology and 124
- US legal system and 125–6
- criminal investigation 13, 121, 122, 123, 124, 132
- criminal justice system 2, 110
- criminal profiling 121
- Croce, Benedetto 87
- Dahlhaus, Carl, dangers of empathy 151
- dance 13, 14, 166–9
- Native North American 165–9
- types 166–9
- Darnton, Robert, incident history 83
- Deer, Esther 13, 159–76
- as Indian Princess 173–5
- as political activist 169–73
- family troupe 163–4, 178
- 'From Wigwam to White Lights': An Indian View (1925) 166–8, 169, 179
- Hodenoosaunee *Gagoh:sah* (1921) 173–4
- President Roosevelt and 171, 173, 175, 179
- Princess White Deer Collection 160
- 'To Lake Mohawk' 170
- Deller, Jeremy 9, 39–48
- artistic approach 40
- authorial control and 40, 41, 42
- authorial signature 47–8
- on reenactment and living history 41
- role of artist 47, 48
- The Battle of Oregreave* 9, 39–48
- Deloria, Philip, on primitivism 162
- Demodocus 8
- Dening, Greg 2, 122, 132
- Derrida, Jacques 42, 43, 48
- Descartes 100
- Dickens, Charles 91
- dispossession 21, 27, 29–30, 170
- redemptive narratives and 26, 27, 29, 30
- Dolmetsch, Arnold 134, 138–45, 148, 153
- concerts 139, 144–5
- in literature 141–2
- Joyce, James, *Ulysses* 140, 141
- Moore, George, *Evelyn Innes* 142
- Pound, Ezra, *Canto LXXXI* 141–2
- Symons, Arthur, 'On an Air of Rameau' 141–2
- instruments 138, 139, 141, 145, 150
- The Interpretation of the Music of the Seventeenth and Eighteenth Centuries* 139, 148
- Dolmetsch, Mabel 143, 144
- Don Quixote* 104
- Dowland, John 139
- Dowland 139, 142, 143–4
- description of music room 143–4
- Doxtater, Deborah 161
- Drake, Francis 205

- Dray, William, on R.G. Collingwood,  
music and reenactment 137,  
154
- Dreyfus, Laurence 135, 149, 150, 153
- Drury Lane Theatre 189, 190, 193,  
201, 202, 203, 206, 207
- Early music movement, see historical  
performance
- Early Music Revival 13, 134–53  
Hipkins, A.J. and 138  
Morgan, Robert and 157–8  
musical modernism and 153, 157–8  
Norrington, Roger and 151
- Eco, Umberto 2, 150
- education 3, 9, 12, 17, 64, 71, 74,  
115, 116, 126, 131, 169, 186,  
195, 214  
active learning and empathy 74,  
116  
experiential education 3, 64, 112,  
115, 116  
Second Life 117  
living history and 64, 126  
museums and 64, 74
- Eglinton, Duke of 3, 7
- Eidophusikon*, see Loutherbouurg,  
Phillipe Jacques de
- Eliot, T.S. 18, 105, 108
- embodiment 13, 14, 16, 33, 44, 94,  
102, 137, 147, 148, 153  
dance 162  
musical experience 138, 147
- emotion, see affect
- empathy 19, 21, 148, 182  
eighteenth-century 182
- Endeavour, The* 7
- Englishness 186
- entertainers,  
indigenous 159–76, 177
- entertainment 1, 9, 118, 120, 163,  
173, 176, 181, 193, 200, 201,  
204, 206, 208  
commercial 193, 200, 201, 203,  
208, 210, 214
- Equiano Society 63
- Esther Deer Collection, see Deer Esther
- event 42, 48  
Derrida, on 42, 48  
non-event and 42–3, 44  
real event 47
- everyday life, historicization of 85,  
182, 185
- evidence and the senses 100–1
- exoticism 185, 193, 195
- experience 1, 2, 3, 5, 6, 9, 13, 14, 17,  
20, 21, 22, 23, 24, 33, 34, 39,  
41–2, 61, 64, 69, 81–2, 83, 90, 92,  
100–1, 103, 104, 110, 125, 137,  
138, 147–8, 151, 153, 162, 212  
affect and 21, 212  
embodied 9, 13, 14, 33, 162  
immersive 21, 64, 69, 143, 147  
performance and 147–8, 162
- extreme history 7, 8, 212
- fakes,  
as simulacrum 47  
authenticity and 47, 103, 108
- Ferguson, Niall,  
counterfactual and contingency 31–2
- fiction (novels) 2, 10, 13, 19, 21, 90,  
91, 94, 102, 106, 116, 122, 123,  
126, 182, 186
- film 12, 91–5, 119–20, 161, 212  
authenticity and 91  
education and 3, 115  
*Eidophusikon* as early form of  
cinema 210–12  
Kelly reenactments and 10,  
114–20  
neo-realism and 9, 79–88  
Kubrick, Stanley and 94, 95, 107  
Rossellini, Roberto 9, 79–88
- First World War 53, 54, 57  
patriotism and 165  
wartime spectacle 165
- forensic science 121, 131
- forgeries, see fakes
- Foucault, Michel 5, 23, 37, 100, 103
- Fry, Roger 140, 154
- Garfinkel, Harold 80
- Garrick, David 189, 201, 202, 203,  
204, 206  
Loutherbouurg and 201, 203, 204
- George III 183, 184, 186, 189,  
196–7, 200, 202, 207

- Georgian intellectual life 183
- Gettysburg, battle of 12, 52, 60
- Gillray, James 212–13
- Goudimel, Claude 142
- Grenville, Kate 18–21, 25–6, 28, 29, 30, 32, 122, 126
- experiential theory of writing 10, 21–2, 122, 126
- historians' response to 10, 19–20, 25–6
- The Secret River* 10, 18–21, 25–6, 122, 126
- Harewood House, Yorkshire 66, 75, 76
- heritage 3
- government and 110, 114, 128
- historical accuracy 11, 20, 23, 25, 30, 44, 51, 53, 69, 134, 145, 202, 204, 213
- historical distance 7, 8, 19, 33, 60, 71, 81, 83, 84, 87, 92, 103, 104, 110, 112, 122, 126, 146, 147, 150–1, 184
- affect and 1, 19
- anachronism and 91
- embodied experience and 14, 22, 33
- historical performance 13, 20, 22, 27, 60, 62, 134, 135, 139, 140, 145–9, 150, 151, 152, 153, 156, 158
- affect and 146, 147
- as reenactment 134–53
- distance and 147–8, 150
- Phillips, Mark Salber, and 149–50
- modernist aesthetic and 146–7, 149
- nostalgia and 152–3
- practitioners 135
- scholarship and 146–51, 153
- Aldrich, Putnam 150
- Dahlhaus, Carl 151
- Dreyfus, Laurence 135, 149, 150, 153
- Kenyon, Nicholas 146, 149, 156, 158
- Kerman, Joseph 146, 147
- Kivy, Peter 146
- Ritchie, Stanley 158
- Rockwell, John 149
- Rosen, Charles 153
- Taruskin, Richard 146–7, 149, 152
- Treitler, Leo 153
- Werktreue* and 145, 147, 148
- historical reenactment see reenactment
- historical tourism, see tourism
- historical truth 2, 19, 88, 121, 126
- fiction and 2, 19, 126
- historical writing and tense 31, 26, 31, 32, 34
- Merwick, Donna, *Death of a Notary*, present tense in 31
- historicism 104, 105, 108
- history,
- affective history 7, 8, 24
- alternative (counterfactual) 31–2, 38, 180
- Ferguson, Niall and 31–2
- Fogel, Robert and 31
- Rosenfeld, Gavriel and 32, 38
- commemoration and 50–62, 169, 192
- extreme history 7, 8, 205, 212
- Halsewell, The*, Loutherbouurg's simulation of 211–12
- fiction (novels) and 2, 10, 13, 19, 21, 90, 91, 94, 102, 106, 116, 122, 123, 126, 182, 186
- film and 116
- Rosenstone, Robert 10, 116, 126
- imperial 20
- incident 83
- living 3, 20, 21, 41, 46, 52, 53, 59, 64, 126, 191, 193, 197
- local 55, 59
- military 51, 82
- national 60, 169, 191
- popular 3
- post-colonial 162
- presentism 25, 26, 30, 32, 180
- prospect 83, 86
- public 12, 61, 63, 69, 70
- refuge 83
- History Channel* 117
- history wars 12, 18–19, 34
- Hobsbawm, Eric, on social banditry 118
- Hodensaunee 159–76, 177

- Hogarth, William 91, 107
- Holmes, Richard, footstepping 14
- Horowitz, Toby, *Confederates in the Attic* 8
- Howe, Sir William 193, 194, 196, 213
- Hulme, Peter, colonial narratives as stutterings 29
- Hurd, Richard 183–6, 195, 196  
 literary approach and 186  
 on chivalry 183, 185, 186, 187  
 reenactment and,  
 sentimentalism and 185  
 theory of imitation 183–6,  
 195, 197
- Huysen, Andreas, on memory and commemoration 24, 27
- hybridity 14, 20, 174–5, 176, 194, 205, 210  
 intentional 14, 175  
 irony and 174–5
- hyperreal 2, 4, 6, 213
- identity 26, 27, 77, 79, 80, 82, 84, 85, 162,  
 national 26, 77, 85  
 Native North American 159–76  
 Keeshig-Tobias, Lenore on 161  
 imitation (see also mimesis) 180–97  
 Hurd, Richard, theory of  
 imitation 183–6, 195, 197
- Inglis, Fred 2, 132
- instruments 135, 139, 140, 141, 145  
 historically correct 134  
 instrument making 138  
 modern 135  
 original 135, 150
- intentional hybridity, see hybridity
- irony 161, 162
- Iroquois, see also Hodenosaunee 159, 163, 171
- Jacquet-Droz, Henry 203
- Jameson, Frederic 90, 91, 103  
 on allegory 105  
 on pastiche 90, 91, 103, 105
- Jay, Martin, *Songs of Experience* 81
- jazz 166
- Joyce, James 140, 142
- Kelly, Ned 109–21  
 Beechworth, Victoria and 113,  
 116, 126  
 censorship and 115, 118–19, 130  
 commodification of 114  
 fiction and 116, 123, 128  
 film and 114–20  
 Glenrowan, Victoria and 111–13,  
 117, 119  
 Jerilderie letter 121, 131  
 music and 128  
 reenactment and 109–21  
 television 120–21  
 theatre and 115, 116, 130  
 tourism and 110, 114
- Kosik, Karel, pseudo-concrete 82
- Kubrick, Stanley 94, 107  
*Barry Lyndon* 94, 98, 103
- Lamb, Jonathan 212  
 reenactment typology 7–8, 9, 201
- Landowska, Wanda 148
- Lasso, Orlando di 137
- law 2, 110, 120  
 eyewitness testimony and 100  
 reenactment and 123–6
- Lichfield circle 194–5
- Liverpool Maritime Museum 63, 64,  
 66, 67–9, 75  
 interaction with black community  
 and 67–8
- living history, see history
- local history, see history
- Locke, John 183–4, 186, 187
- Loutherbourg, Phillipe Jacques  
 de 10, 12, 189, 192–3,  
 200–14  
 automata 203, 210  
*Eidophusikon* 200, 210–12  
 fine art and 207–8, 210, 213–14  
*Halsewell, The*, simulation of 211–12  
 military camps and 192, 206  
 Coxheath 193, 204–5, 207, 208  
 Warley 192, 207, 208
- scenography 1, 189, 201, 202,  
 206, 209, 210
- simulations (reenactments) 200–14  
 disruptive effects of 13, 202  
 martial 204, 205–6

- simulations (reenactments)–  
 (*Continued*)  
 mechanical 200, 202, 203  
 travel 208–9  
 Spanish Armada 205  
 special effects and 2, 92, 191, 206,  
 210, 211  
 Spithead Review 189–90, 200, 203
- Manic Street Preachers, The 47
- memory  
 collective 42, 61  
 Huyssen, Andreas, on memory and  
 commemoration 24, 27  
 public 12, 181  
 military battles and reenactment 51,  
 53, 200–5  
 tourism and 60, 192  
 military camps 191–2, 206  
 Coxheath 191–2, 204–5, 207, 208  
 mock battles and 192, 193, 208  
 Warley 191–2, 207, 208  
 military history, see history  
 mimesis 180–97, 214  
 Aristotle on 184  
 fictional 184  
 reenactment and 181  
 mimetic realism 3, 14, 125, 180–97,  
 201, 202–3
- Monteverdi, Claudio 150
- monument 50–62  
 anti-monument and 59–60, 61  
 funerary architecture as 60  
 mobile 50, 52, 53, 61, 62  
 public memory  
 sacred space, as 53
- Moore, George 141, 142–3  
 realism and 142
- Morris, William  
 Collingwood, W.G. and 138  
 Dolmetsch, Arnold and 140  
 instruments and 140
- Mozart, Wolfgang Amadeus 137, 151
- museums 2, 3, 50, 53, 59, 60, 69, 70,  
 74, 76, 135, 160  
 British Museum 63, 139  
 education and 64, 74  
 indigeneity and 160  
 Jorvik Centre, York 3  
 Liverpool Maritime Museum 63,  
 66, 67–9, 75  
 living history and 3  
 mobile museum 50  
 National Maritime Museum 63,  
 74, 75  
 new museology 64  
 slavery and 63–77  
 Victoria and Albert Museum 63
- music 47, 134–53, 202  
 affect and 138, 147–51  
 ahistorical listening and 135, 150  
 ancient 138  
 atonality 153  
 Burstyn, Shai, on the period ear 156  
*Die Neue Sachlichkeit* 149  
 early English instrumental 139  
 European art music 135  
 French neoclassicism 149  
 Goehr, Lydia, ‘imaginary museum’  
 of musical works 135  
 instruments 135, 138 139, 140,  
 141, 145  
 jazz 166  
 performance 13, 134, 139, 140,  
 145–9  
 as embodied reenactment 137,  
 138, 151  
 as lived experience 137, 147,  
 150, 153  
 history and 139–40  
 musicologists on 145–51
- Nelson, Admiral 52, 214
- neoclassicism 181, 183
- neo-realism  
 film and 9, 79–88
- Nora, Pierre, *Les Lieux de  
 Memoire* 80
- nostalgia 24, 43, 44, 45, 46, 51, 88,  
 90, 142, 152–3, 186  
 chivalry and 186  
 reenactment and 43
- Odysseus 8
- Old Melbourne Gaol, Victoria 109–11,  
 116, 127
- online immersion as pedagogical  
 tool 117

- originality and imitation 2, 183–4, 187  
 Ossian, cult of and proto  
   reenactment 185  
*Outback House* 10, 18–38
- pageant 1, 7, 8, 11, 58, 59, 80, 110,  
 162, 169–70, 195, 200, 201,  
 202, 204, 205, 208
- painting  
   battle 185, 192, 195–7, 200,  
   212–14  
   historical 185, 192, 195–7  
   reenactment and 185, 192, 195–7,  
   200, 210
- Paisa*, Italian liberation and 84  
 Palestrina, Giovanni 137  
 panorama 1, 2, 22, 33, 204  
 pantomime 165, 201, 203, 209  
 partial reenactment 39, 43  
 past conditional, see tense  
 pastiche 90, 91, 103, 105  
 patriotism 204, 212  
 Percy, Thomas 183, 184  
 performance  
   music 134–53  
 performance art 9  
 performance history 53  
 Phillips, Mark Salber 149–50, 182  
 photography 92–3  
   Crimean War 92  
   Fenton, Roger 93, 106  
 Picasso, Pablo, on artistic  
   appropriation 105  
 Poel, William, Elizabethan stage  
   developments and 145  
 political activism  
   Esther Deer 169–73  
 Pop Art 96  
 Popper, Karl, on historicism 108  
 popular culture  
 popular entertainment 159–76, 181,  
 202–3, 204  
   serious purpose and 173  
   stereotypes and 159–76  
   theatre and (see theatre)  
   Wild West Shows 160, 163, 164  
   compared to vaudeville 164  
 Pound, Ezra 140, 141–2  
 Près, Josquin des 142
- presentism 25, 26, 30, 32, 180  
 primitivism 162, 168, 173–4, 175  
 Princess White Deer, see Deer,  
   Esther  
 public history, see history  
 puppetry  
   mechanical 203  
   puppet theatre 190, 204
- Queen Elizabeth II 200
- Ranke, Leopold von 26  
 Ravel, Maurice 149  
 realism  
   affect and 8  
   excessive 207  
   film and  
     Rossellini, Roberto 9  
   fine art and 146, 213–14  
   history of term 5  
   mimetic 3, 14, 125, 190, 191  
   reality television 3, 7  
   special effects and 2, 92, 191, 206,  
   210, 211  
   television and 2, 4, 7, 53, 87  
   textual 90–105
- redemption 10, 26, 27, 29, 30, 57  
 reenactment  
   academic interest in 79–80  
   affect and 8, 11, 45, 69, 148–51  
   alienation and 153  
   American Revolutionary Wars  
     and 191, 194, 196, 207  
   anthropology and 14  
     intuitive 17  
   archaeology and 14  
   audience response 59, 82, 176  
   authenticity and 23, 51–2, 60, 61,  
   190, 194  
   Civil War 8, 9, 10–11, 12, 50, 51,  
   58, 197  
   Collingwood, R.G. and 3, 5, 11–12,  
   122–3, 127, 147–8  
   colonialism and 10, 24, 28–9, 159,  
   162, 170  
   commemoration and 24, 25, 44,  
   50–62, 169, 181, 190, 191, 192  
   contingency and 9, 13, 58, 61,  
   85, 88



## reenactment—(Continued)

- criminal justice system and 2, 13, 122, 124–6
- dance and 8, 13, 14, 135, 159–76
- danger of 34, 71, 207
- democracy and 11, 60, 120
- disruptive effect of 11–12, 27–8, 43, 160, 175–6, 201
- education and 3, 5, 9, 59, 64, 71, 112, 116–17
- embodiment and 13, 14, 16, 33, 44, 94, 102, 137, 147, 148, 153
- entertainment and 59, 71, 159–76, 200–1
- experience and 21, 33, 125
- extra-textual communication and 13, 14, 190
- extreme history and 7, 8, 212
- fiction and 10, 21
- film and 79–88, 90–105, 114–20
- fine art and 145–6, 213–14
- historians and 2, 12, 122, 132
- historical accuracy and 11, 30, 53, 145, 147, 202–3
- historical distance and 8, 60, 81, 83, 110, 112, 126, 150–1
- historical practice and 3, 12, 115–16
- history and 44, 46
- history of 7, 8, 12, 180–97, 200
- identity and 7, 80
  - Native North American 159–76
- indigenous 159–76
- legal 2, 123–6
- literature and, see fiction
- lived experience and 3, 9, 13, 14, 20, 23, 52, 90, 92, 137, 138, 153, 162, 197
- Loutherbourg, Philippe Jacques 10, 12, 189, 192–3, 200–14
- martial 3, 204, 205–6, 208
- mass participation in 11, 60, 62, 188, 191
- mechanical 1, 200–14
- memory and 181
- metaphor, as 104
- methodology 13, 115–16, 125, 126
  - as a source 14
  - historical 14
  - intuitive anthropology 17
  - military history and 53–4
- mimesis, mimetic realism and 125, 180–97, 200–14
- musical performance and 134–53, 203
- national history and 60, 64, 139
- national identity and 50, 55, 190, 191
- neo-realism and 9, 79–88
- nostalgia 45, 51, 152–3
- partial 39, 43
- performance and 61, 159–76
- poetics of 9, 80
- popularity of 202–3, 204
- primitivism and 162, 173–4
- professional 9, 121, 135
- protest and 14
- public memory and 12, 181
- redemption and 10, 26, 27, 29, 57
- reflexive 13, 148
- ritual 7
- simulacra and 6, 10, 22, 32, 126
- simulation and 1, 2, 4, 5, 6, 22, 33, 200–14
- somatic experience and 23, 59, 80, 100–1
- stereotype and 159–76
- sympathy and 8, 82, 83, 84, 87
- television and 2, 3, 4, 5, 21, 23, 26–7, 30, 31, 124, 126, 180, 201
- temporality and 21–2, 23, 25, 30, 32–3
- textual realism and 90–105
- 'time travellers' 3, 6
- tourism and 60, 64, 180
  - tourist sites 11, 64, 72–4, 110, 114
- trauma and 41–3, 188–9
- Tristram Shandy* and 186–9
- typology of
  - Brewer, John 9, 80–8
  - Connerton, Paul 7, 9
  - During, Simon 181–2
  - Lamb, Jonathan 7–8, 9, 80, 201
- unpredictability and 13
- virtual 4, 5, 117, 209
- reenactment societies 39, 41–2, 44–5, 46

- re-enactors 1, 3, 7, 8, 9, 14, 21–3, 25, 27, 28, 33, 39, 50, 52, 53, 58, 59, 60, 61, 80–1, 82, 121, 160, 187, 204
- amateur 1, 3, 52, 59
- authenticity and 1, 8, 23, 50, 51–2
- education and 3, 9, 12, 17, 64, 71, 74, 115, 116, 126, 131, 169, 186, 195, 214
- relational aesthetics 13, 39–40, 48
- revivals 153
- Celtic Revival 138, 142
- chivalry 183, 186, 187, 189, 193, 195
- Early Music 13, 139–40
- Elizabethan 138, 183
- Folk Revival 138
- Gothic 183, 195
- musical revivalism and 153, 157
- Reynolds, Sir Joshua 1, 207–8, 213–14
- Discourses* 207–8
- Richardson, Tony 91, 94, 117–18, 120, 126, 130
- Ned Kelly* 117–18
- The Charge of the Light Brigade* 91, 92, 93, 94, 95, 98, 99, 102, 103
- Rockwell, John 149
- Rokem, Freddie 22
- Rosen, Charles 153
- Rosenstone, Robert 10, 116, 120, 121, 126
- Rossellini, Roberto 9, 80–8
- Paisa* 80, 85, 86–8
- Royal Academy 207–8, 210
- Royal College of Music 138, 139
- Ruskin, John 138
- Rysbrack, John Michael 182
- Samuel, Raphael 3
- scenography 1, 201, 202, 206, 209, 210
- Scott, Sir Walter and historical novel 182
- Sebald, W.G. 8
- Second Life 117
- sentimentality, see affect
- Serres, Dominic 189, 190, 196, 202
- Servandoni, Giovanni 201, 209
- Shaftesbury, Lord 186
- Shakespeare, William 142, 145, 190, 202
- Shaw, George Bernard
- as music critic 139–40
- Shelly, Percy Bysshe 5
- Sheridan, Richard 193, 204, 205, 206, 208
- The Camp* 193, 204, 207
- The Critic* 205, 206
- The Wonders of Derbyshire* 209
- Shklovsky, Victor, *ostranenie* 151
- simulation 1, 2, 4, 5, 6, 22, 200–14
- Baudrillard and 6, 10, 117, 125, 126
- slavery 63–77
- academia and 64, 68
- Anti-Slavery Society 65
- Britain and 63, 64, 65–6, 74–7
- Colonial Williamsburg and 73, 74
- commemoration of 63
- education and 64, 74
- Harewood House and 66, 75, 76
- Jefferson, Thomas and Sally Hemmings 74, 78
- Liverpool and 67–9
- local history and 73
- Monticello and 73, 74
- Mount Vernon and 73, 74
- museums and 63–76
- Liverpool Maritime Museum and 64, 66, 67–9, 76
- National Maritime Museum and 75, 76
- plantation, historical
- reconstruction and memory of 70–1, 72–4
- slave properties, North American 72–4
- tourism and 11, 64, 70–4
- Smith, Adam 83
- Smith, John, *Nollekens and His Times* 182
- Society for Creative Anachronism 106
- song 43, 169
- Native North American 169
- special effects 2, 92, 191, 206, 210, 211
- cinematic 2
- Loutherbourg and 189, 206
- realism and 189, 191

- spectacle 2, 40, 58, 84, 165, 200,  
205–6, 208, 212  
experimental 12  
martial 58, 204, 205–6, 208
- spect-actors 9, 64
- Spithead Review 189–90, 196,  
200, 203
- stereotype 14, 159–76  
Indianness and 14, 160, 173–5  
manipulation of 173–4, 175  
Native North American and 159–76  
racial 164  
reenactment and 159–76  
Vanishing Indian 160, 175  
visual culture and 160
- Sterne, Laurence, *Tristram  
Shandy* 186–9
- Stravinsky, Igor 149
- Sturken, Marita, survivor testimony  
and truth 22
- sublime, Edmund Burke and 205, 209
- surveillance 100, 102, 103  
Foucault, Michel on 100
- Symons, Arthur, 'On an Air of  
Rameau' 141–2
- sympathy 82, 83, 84, 87, 184
- symphony 13, 151
- tableaux vivant* 58, 94
- Taruskin, Richard, critique of  
historical performance  
movement 146–7, 149, 152
- Tawney, R.H. 14, 127
- technology 1, 2, 4, 12, 20, 24, 60,  
93, 124, 201  
Computer Generated Imagery  
(CGI) 2, 4, 125  
reenactment and 1, 2, 12, 60, 124,  
201
- television 1, 3, 4, 5, 7, 10, 12, 18–35,  
39, 58, 82, 87, 115, 116, 117,  
120, 124, 126, 180, 201  
democratic potential of 120  
doco-drama 20, 116  
documentary 20, 39, 115, 120–1  
Kelly, Ned and 115, 120–1  
reality 2, 4, 7, 53  
reenactment and 2, 3, 4, 5, 21, 23,  
26–7, 30, 31, 124, 126, 180, 201
- tense 31  
past conditional 21, 26, 31, 32, 34  
present 31, 34
- textual realism 90–105  
formal anachronism and 91, 105  
pastiche and 90–1, 104  
reenactment and 90–105
- Thackeray, William Makepeace 94
- Thatcher, Margaret 9, 29
- The Battle of Orgreave* 39–48  
as artwork 39–40
- The Secret River* 10, 18–21, 25–6, 122
- The Ship* 7, 80
- theatre 115, 116, 130, 160, 189–91,  
200–14  
Augustan, rise of cult of  
celebrity 206  
elite leisure and 116  
historical events and 115, 116  
popular entertainment and 163–9,  
200–2
- scenography 1, 201, 202, 206,  
209, 210,
- theatres 203, 209  
Covent Garden 189, 203  
Drury Lane 189, 190, 193, 201,  
202, 203, 206  
Globe Theatre 145  
Liberty Theatres 165  
New Amsterdam Theater 169
- type  
harlequinade 201, 206  
masquerade 181, 202  
pageant 1, 7, 8, 11, 58, 59,  
80, 110, 162, 169–70,  
195, 200, 201, 202, 204,  
205, 208  
panoramas 1, 2  
pantomime 165, 201, 203, 209  
spectacle 2, 12, 40, 58, 84, 165,  
200, 205–6, 208, 212  
vaudeville 160, 162, 164–6, 169
- Thompson E.P. 32, 127
- tourism 3, 8, 11, 12, 64, 70, 71, 74,  
110, 114, 116, 180, 193, 209  
historical 3, 8–9, 11, 12, 60, 74,  
110, 114, 116  
virtual 209
- tournaments 3, 7, 186, 193, 194

- Mischianza* 193, 194, 195  
 trade unions 39  
 trauma 41–3, 188–9  
 Trauner, Alexander, *Les Enfants du Paradis* 106  
 Treitler, Leo 152, 155, 158  
*Tristram Shandy* and  
   reenactment 186–9  
 truth 2, 9, 10, 20, 22, 81, 88, 110,  
   121, 126, 147, 162  
   Aristotle, distinction between  
     historical and poetic  
     truth 88  
  
 vaudeville 160, 162, 164–6, 169  
   Native North American identity  
     and 164–5  
 Victoria and Albert Museum 63  
 visual media, see film and  
   television 1, 4  
   dominance of,  
   education and 12, 112  
  
 Warburton, William 183, 185, 187  
 Warton, Thomas, *Observations  
   on Spenser's Faerie  
   Queene* 182  
  
 Webb, Phillip 140  
*Werktreue*, concept of 145, 147, 148  
 West, Benjamin 192, 196  
 Westminster Hall, memorialisation  
   of slavery 76  
 White Deer see Deer, Esther  
 Wilberforce, William 63  
 Wild West Shows 160, 163, 164  
   compared to vaudeville 164  
   representations of Indianness  
     and 160  
 Williams, Raymond, *Keywords* 5, 6  
 Wolfe, General, painting by Benjamin  
   West 196  
  
 Yeats, William Butler 140, 141  
  
 Zavattini, Cesare  
   *Ladri di biciclette* 84  
   neo-realist cinema and 84–5  
 Ziegfeld, Florenz 165, 166, 169  
   Follies 165  
   'Lucky' 169  
   'Nine-O'Clock Frolic' 166